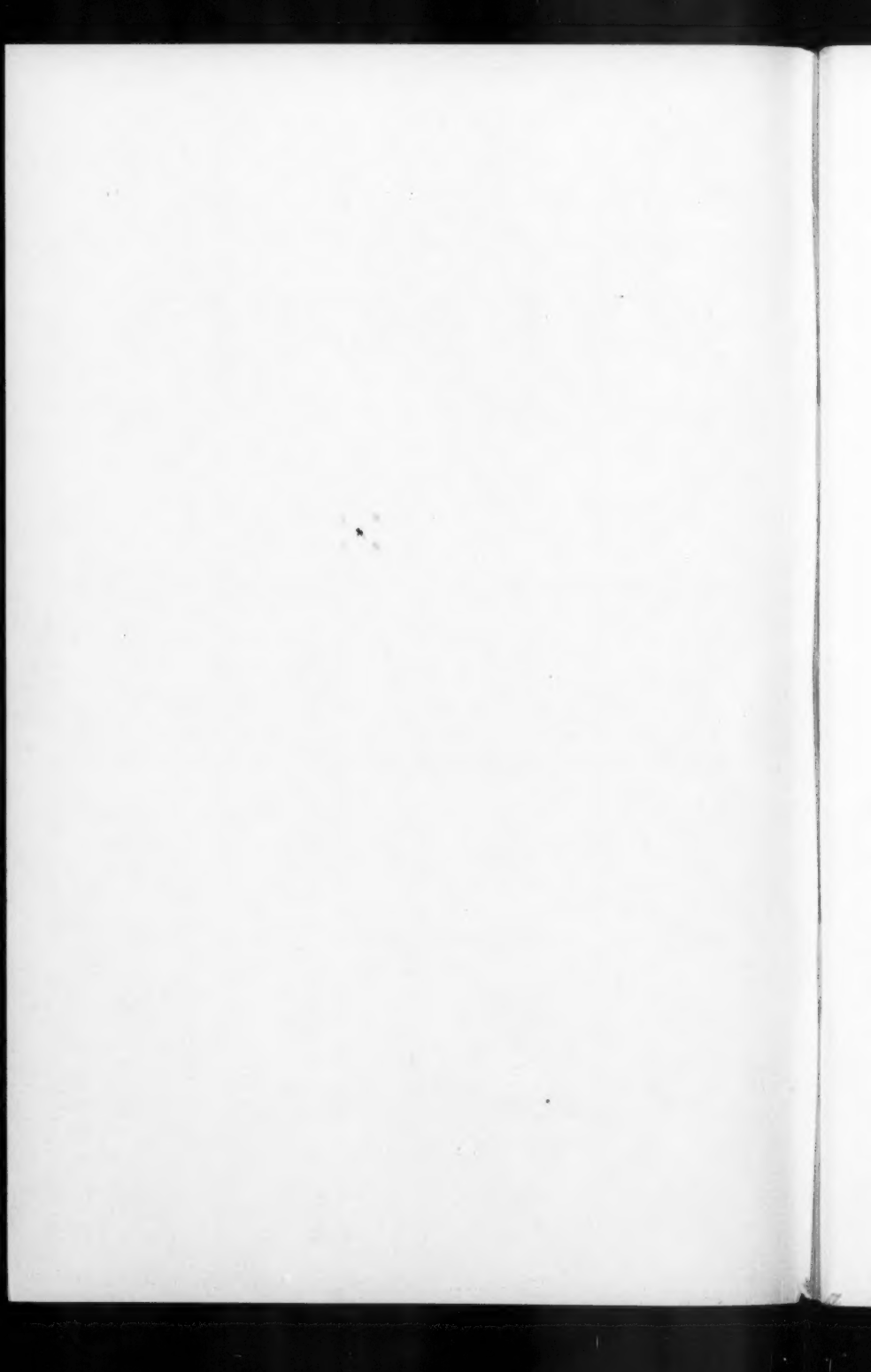




ALLEN MEMORIAL ART MUSEUM

**BULLETIN**

OBERLIN COLLEGE



ALLEN MEMORIAL ART MUSEUM

# BULLETIN

VOLUME XI

NUMBER 2

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## *Contents*

Oberlin College	-	-	-	-	-	-	39
The Art Department and the Museum	-	-	-	-	-	-	41
Catalogue	-	-	-	-	-	-	44

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PRESS OF THE TIMES • OBERLIN, OHIO



## *Oberlin College*

Oberlin College was established in 1833 by the Reverend John J. Shipherd and Mr. Philo P. Stewart, two men who "without liberal education, unendowed with more than ordinary intellectual gifts, and wholly destitute of financial resources, met to decide upon some definite line of effort which should produce the maximum of spiritual benefit to a 'perishing world.'"

The foregoing paragraph is the first in the General Statement on History and Organization which appears in the opening pages of the current college catalogue. The founders named the infant institution for John Frederick Oberlin, an Alsatian pastor whose work among the peasants of an obscure parish in the Vosges Mountains from 1767 to 1826 had aroused interest and admiration both in Europe and in America.

Oberlin College, now in the one hundred and twentieth year of its history has grown in stature from this humble beginning until it stands in a rather special relationship to the social and political as well as the cultural development of America. Conceived and founded as a missionary outpost to minister to a frontier community on the far side of the then ultimate Alleghenies, it has long since developed into an institution of national and international influence, with a cosmopolitan student body and alumni scattered all over the world.

Throughout the years, Oberlin has furnished either initiative or support for most of the great social and political movements which have carried America to her present position of leadership among the nations of the Western World. Abolition and Racial Equality, Co-education and the Higher Education of Women, Woman Suffrage, Temperance, Liberalism and Democracy in Politics, Social Service, International Cooperation and Accord—these and many other causes have been served by generations of Oberlin teachers and students. Significantly, the College has never, even when one or another of these causes has burned with consuming ardor, become simply a propaganda center for that particular issue. Its contributions have been made as the natural and inevitable outgrowth of life among a company of scholars whose minds and spirits have been released by a true experience of the liberal arts and turned toward an intelligent and effectual concern for the welfare of mankind.

The history of Oberlin and its present program have been and are a history and program of emancipation, through free inquiry, free

## BULLETIN

expression, and free application of knowledge. Scientific research proceeds untrammelled by fear or prejudice; political and theological opinions are voiced without censorship or limitation; the findings of research and the conclusions of argument are freely applied to the solution of man's problems. The College as a whole has three Departments: the College of Arts and Sciences, numbering about 1450 students; the Conservatory of Music which enrolls about 400; and the Graduate School of Theology in which there are about 150 students. Thus in one company of workable size, with approximately 2000 in the student body and 200 in the teaching faculty, Oberlin men and women work together toward a common end. In this process a certain pattern of academic excellence has been established. A very large proportion, normally considerably more than one half of those who are graduated from Oberlin, engage in further graduate study. A survey of recent (1946-51) college and university graduates winning scholarly distinctions showed Oberlin tied for first place in the combined fields of science, social science and the humanities. In a National Research Council tabulation of the undergraduate sources of science doctorates, Oberlin's record was exceeded only by a few of the larger universities.

A recently published brochure concerning the College has this significant paragraph on the character of Oberlin's alumni:

Oberlin College qualifies conspicuously as an institution which provides more than its share of thoughtful men and women. This is the College which trained one young scientist to see the problem of producing aluminum inexpensively, not merely as a tantalizing chemical puzzle, but as the key to whole new industries and to better living for all of us. It was Oberlin's liberal arts curriculum that trained another scientist whose mind pierced the boundaries of classical physics and opened up for study the universe of the atom. Or, consider the small town boy whose Oberlin education needed only a few evening courses in banking to start him on the road leading to the presidency of the world's largest commercial bank. This is the kind of College that can send forth a lawyer who heads one of the nation's leading law schools, a graduate who becomes a Secretary of Commerce, a business man who is chairman of the board of a nationally known steel firm, another business man who is manufacturing vice president of a leading industrial firm, writers who win Pulitzer prizes, teachers who are college presidents, and men and women in all walks of life who are citizens-plus.

The College has had from an early date in its history a strong interest in the fine arts and music. Not only is specific training in these fields available for those students who are particularly interested, but it is also true that the very presence and practice of the fine arts in an

## OBERLIN COLLEGE

academic community make for the creation of a cultural atmosphere which provides a hospitable setting for the pursuit of the other arts and sciences. The Conservatory of Music, founded as a private school in 1865, was incorporated with Oberlin College in 1867. Courses in line drawing were offered in the college curriculum as early as 1836; other courses in practical art were added and since about 1870 there has been a full fledged curriculum both in the practice and the appreciation and history of art. As the article below makes evident the Department of Fine Arts was greatly enhanced and furthered when Mrs. Elisabeth Severance Allen of Cleveland offered to assume the cost of constructing a new building, to be called, in memory of her husband, "The Dudley Peter Allen Memorial Art Building". Mrs. Allen, later Mrs. Francis F. Prentiss, followed her original gift by others, and today the enlarged building stands not only as a memorial to Dr. and Mrs. Allen but as a testament of the faith of a great educational institution in the Fine Arts as a Heritage from the Past, and a Gift to the Future.

### *The Art Department and the Museum*

This illustrated catalogue, published as an issue of the museum's *Bulletin*, is intended to satisfy the demand for a concise presentation of the best from the Oberlin College collections; but it is fitting that something should be said in a brief foreword to answer questions which have been asked about the museum, the art building, the collections, and the curriculum of the art department. Even more important, perhaps, would be a word explaining the purpose of these at Oberlin.

The visual arts have had a long history at Oberlin. For well over a hundred years instruction in them has had a place in the curriculum. Before the turn of the present century they had begun to play a more important rôle under the encouragement of the Dean of Women in the College, Mrs. Adelia A. Field Johnston, and the distinguished teaching of Professor Charles Beebe Martin. From these beginnings has grown a well-rounded department that for many years now has offered introductory and advanced courses in the principal fields of art history and in

## BULLETIN

the practice of art. The acceptance of the Olney collection of paintings and *objets d'art* in 1904, the gift of Charles L. Freer of a fine collection of Far Eastern art in 1912, and the Charles M. Hall bequest of oriental rugs and Chinese porcelains in 1915, had provided Oberlin with the substantial beginnings of its present collection. In 1915, Dr. Dudley Peter Allen, a distinguished Cleveland surgeon, and a Trustee of the College, offered to erect a building in which to house the growing collections and the department. Mr. Cass Gilbert, who was then the College architect, was asked to design an art building, but before the plans were completed, Dr. Allen died. Fortunately for Oberlin, Mrs. Allen not only decided to carry on with the work and to erect the building in her husband's memory, but endowed a professorship in fine arts. Nor was this the end of her generosity, for, though herself not an Oberlin graduate, Mrs. Allen, who became later Mrs. Francis Fleury Prentiss, continued her benefactions to the College, including a gift in 1937 of an addition to the art building which almost doubled its size. Mrs. Prentiss completed her long-time interest in this one of her many benefactions, when, upon her death in 1944, she bequeathed to the College an endowment fund for the art department and many of the finest prints and a number of the outstanding paintings from her own collection.

In the years from 1916 to 1949 the guiding genius of the department and museum was Professor Clarence Ward, one of this country's outstanding teachers, who possesses great talent for organization and administration. Through his activity and discernment the department attained the position which it enjoys today. In these same years the building was furnished with the latest equipment for teaching, much of it specially designed by Professor Ward to meet the needs of the art faculty, and it has long been considered a model teaching plant.

From this brief account it will be seen that Oberlin has been most fortunate in having generous donors to implement its work. Happily, others have followed Mrs. Prentiss' example, as one may see by glancing at the donors' names under the illustrations in the catalogue. Most noteworthy among these is Mr. R. T. Miller, Jr., whose repeated large benefactions have enabled the College to add many superb works of art to its collection.

This is the place to say a word about the museum in relation to the art department curriculum, which aims to develop in its students the ability to see and understand the expressive visual forms which we call Art. It is evident that if this goal is to be attained, each student must see and study from original works of art of the highest possible quality.

## ART DEPARTMENT

Thus, the museum must be a sort of *library* of painting and sculpture and other forms of art from the past and present which the student may *read*, in the same sense as he reads great books. This at once will both explain and justify the diversity of the present collection, selected as it is from all periods and all parts of the world; and it will certainly justify constant striving to obtain additional works of the highest artistic merit to support the teaching of the department. Thus, every such addition to the collection enhances the value that resides in such a small museum as this, which is a compendium of many points of view and philosophies of the past and present, artistically expressed, with the help of which Oberlin's students may achieve greater understanding of the how and why of man's activity. The extensive student use of the collection guarantees that the quality of its works of art will leave a lasting impression upon many, many generations from all parts of this country and of the world. This is perhaps the greatest of the advantages a good college museum can enjoy.

### *A Note on the Present Catalogue*

The publication of this illustrated catalogue of works of art selected from the College collections coincides with the exhibition held at The Knoedler Galleries, in New York, from February 3rd through 21st, 1954, in which about forty paintings are being shown. This catalogue suggests the scope and limitations of this small college museum collection. Beyond this, however, Oberlin College possesses three noteworthy collections which deserve mention: the *Mary A. Ainsworth Collection of Japanese Books and Prints*, the *Helen Ward Memorial Collection of Costumes and Textiles*, and the extensive collection of *American Pattern Glass Goblets* given by Dr. and Mrs. Bruce Swift.

January, 1954



RELIEF FROM A MASTABA (Detail)

Egyptian, Sakkara. Old Kingdom, 5th Dynasty

Limestone. 15 x 48½ in.

R. T. MILLER, JR. FUND

No. 1

Acc. No. 43.302



BUST OF A ROYAL PERSONAGE

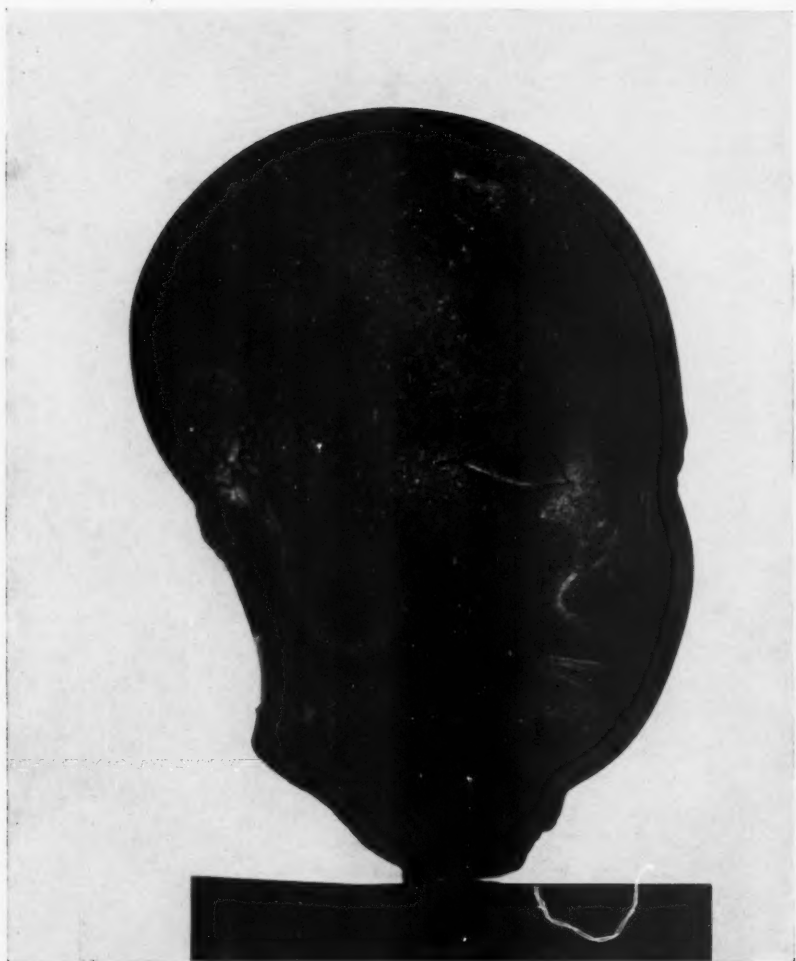
Sumerian, ca. 2400 B.C.

Limestone. 6 x 5 $\frac{3}{4}$  in.

R. T. MILLER, JR. AND CHARLES F. OLNEY FUNDS

No. 2

Acc. No. 50.13



HEAD OF A PRIEST

Egyptian, Saite Period, 661-525 B.C.

Granite. 5 in. high

R. T. MILLER, JR. FUND

No. 3

Acc. No. 52.2





LEKYTHOS. HERAKLES PURSUING THE QUEEN OF THE AMAZONS

Attic, ca. 530 B.C.

Terra cotta, black-figure style.  $8\frac{5}{16}$  in. high

R. T. MILLER, JR. FUND

No. 4

Acc. No. 41.44



WARRIOR

Etruscan, ca. 500 B.C.

Bronze. 7½ in. high

R. T. MILLER, JR. FUND

No. 5

Acc. No. 43.116



GUARD FROM PALACE OF ARTAXERXES I

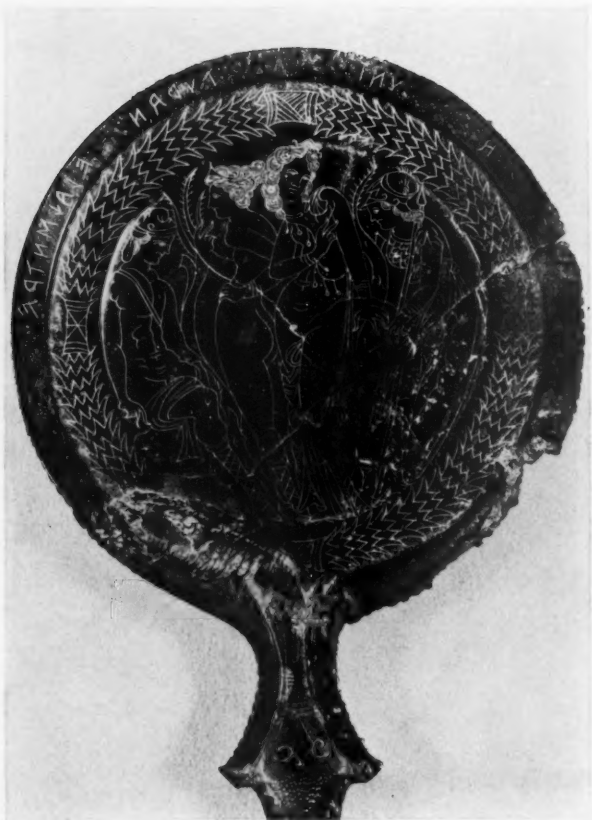
Persian, Persepolis, ca. 450 B.C.

Limestone. 18½ x 12 in.

R. T. MILLER, JR. FUND

No. 6

Acc. No. 43.276



HAND MIRROR WITH JUDGMENT OF PARIS

Etruscan, ca. 300 B.C. Found near Corneto

Bronze.  $4\frac{3}{4}$  in. diameter

R. T. MILLER, JR. FUND

No. 7

Acc. No. 42.122



FRAGMENT OF A LYDIAN SARCOPHAGUS (Detail)

Asia Minor, 2nd century A.D.

Marble. 20 x 32½ in.

R. T. MILLER, JR. FUND

No. 8

Acc. No. 40.39



POLYCHROME PILASTER CAPITAL

Coptic, 6th century A.D.

Limestone. 19 x 22 in.

R. T. MILLER, JR. FUND

No. 9

Acc. No. 52.1



BODHISATTVA IN MEDITATION

Chinese, Lung-mên, Northern Wei Dynasty, 6th century A.D.

Limestone. 23½ x 13½ in.

DR. W. FREDERICK BOHN MEMORIAL

No. 10

Acc. No. 48.288



OX CART

Chinese, T'ang Dynasty, 618-907 A.D.

Terra cotta. 19½ x 16 x 27 in.

R. T. MILLER, JR. FUND

No. 11

Acc. No. 47.48





LION

Chinese, T'ang Dynasty, ca. 9th century

Gilt bronze. 7½ x 7¼ in.

DR. W. FREDERICK BOHN MEMORIAL

No. 12

Acc. No. 48.289



AMIDA BUDDHA

Japanese, Late Nara or Early Fujiwara Period

Wood. 27 in. high

GIFT OF ROBERT LEHMAN

No. 13

Acc. No. 43.244



**BISHOP GRIMOARD**

French, ca. 1150. From the Abbey Church of the Benedictines, Moreaux (Vienne)

Limestone. 80 x 22 in. Inscription block, 12 x 35 in.

No. 14

R. T. MILLER, JR. FUND

Acc. No. 48.1



CHESSMAN, KNIGHT  
French, 12th century  
Ivory.  $2\frac{1}{4}$  x  $1\frac{3}{4}$  in.  
R. T. MILLER, JR. FUND

No. 15  
Acc. No. 48.310



CHRIST IN GLORY

French, 13th century

Enamel on copper. 9 $\frac{1}{8}$  x 4 $\frac{3}{8}$  in.

R. T. MILLER, JR. FUND

No. 16

Acc. No. 48.308



CRUCIFIX FROM A ROOD SCREEN

Florentine, ca. 1330

Tempera on panel. 11 ft. x 5 ft. 11¼ in.

R. T. MILLER, JR. FUND

No. 17

Acc. No. 42.129



ADORATION OF THE MAGI

Mariotto di Nardo, fl. 1394-1424. Florentine

Tempera on panel. 12 $\frac{3}{8}$  x 20 $\frac{5}{8}$  in.

R. T. MILLER, JR. FUND

No. 18

Acc. No. 43.118



ST. MARY MAGDALENE

Master of the Sterzing Altarpiece, ca. 1450. School of Ulm

Oil on panel. 19 $\frac{7}{8}$  x 15 $\frac{1}{4}$  in.

R. T. MILLER, JR. FUND

No. 19

Acc. No. 41.75





BATTLE BETWEEN THE ATHENIANS AND THE PERSIANS, CASSONE PANEL (Detail)

Marco del Buono, 1402-1489, and/or Apollonio di Giovanni, 1415-1465. Florentine, 1463

Tempera on panel. 16¼ x 60¾ in.

No. 20

R. T. MILLER, JR. FUND

Acc. No. 43.239



**KNEELING DONOR WITH ST. JOHN THE BAPTIST**

Vrancke van der Stork, ca. 1420-1496. School of Brussels

Oil on panel. 17¾ x 8½ in.

No. 21

R. T. MILLER, JR. FUND

Acc. No. 42.128



ST. AUGUSTINE

Austrian, 2nd half of the 15th century

Tempera on panel. 26 $\frac{3}{4}$  x 17 $\frac{7}{8}$  in.

MONROE MEMORIAL. GIFT OF MRS. CHARLES E. MONROE

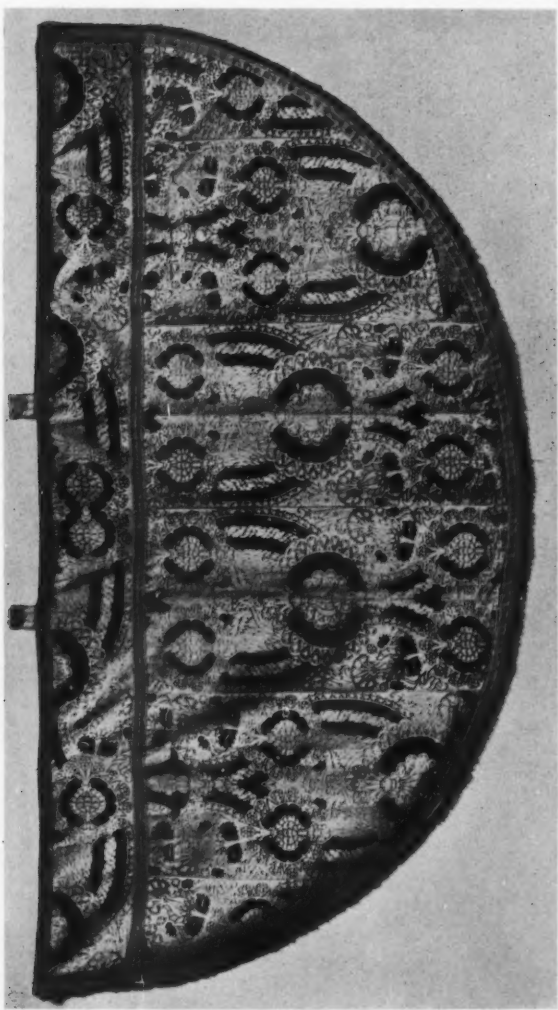
No. 22

Acc. No. 50.12



MADONNA AND CHILD  
Florentine, late 15th century  
Stucco. 33¼ x 23½ in.  
R. T. MILLER, JR. FUND

No. 23  
Acc. No. 44.167



PLUVIALE OF MATTHIAS CORVINUS

Florentine, late 15th century

Velvet. 58 x 116½ in.

No. 24

Acc. No. 48.306

HELEN WARD MEMORIAL COLLECTION. R. T. MILLER, JR. FUND



SAINT URBAN (POPE URBAN I, 222-230)

Tilmann Riemenschneider, ca. 1463-1531. German, ca. 1500

Lindenwood. 21 $\frac{3}{4}$  x 13 in.

R. T. MILLER, JR. FUND

No. 25

Acc. No. 48.294



COUNTRY LIFE

French, ca. 1500

Wool tapestry. 9 ft. 4 in. x 8 ft. 6 in.

R. T. MILLER, JR. FUND

No. 26

Acc. No. 53.272



HOLY FAMILY WITH ST. ANNE

Flemish, dated 1525

Oil on panel. 37 x 29¼ in.

GIFT OF ROBERT LEHMAN

No. 27

Acc. No. 45.10





PORTRAIT OF A LADY

Barthel Bruyn the Elder, 1493-1553/7. School of Cologne, ca. 1530

Oil on panel. 12¼ x 10½ in.

No. 28

R. T. MILLER, JR. FUND

Acc. No. 40.42



# SAMSON

Marten van Heemskerck, 1498-1574. Dutch  
Oil on panel. 18½ x 6¼ in. No. 29  
CHARLES F. OLNEY FUND Acc. No. 49.81



# JUPITER

Marten van Heemskerck, 1498-1574. Dutch  
Oil on panel. 18½ x 5⅝ in. No. 30  
CHARLES F. OLNEY FUND Acc. No. 49.82



QUEEN CHRISTINE OF DENMARK

Michael Coxie I, 1499-1592. Flemish, dated 1545

Oil on panel. 28 x 21 $\frac{15}{16}$  in.

Mrs. F. F. PRENTISS FUND

No. 31

Acc. No. 53.270



LANDSCAPE (Detail)

Chinese, Ming Dynasty, 2nd quarter of the 16th century. Signed Shi-fu Ch'iu Ying  
Painting on silk. 12 $\frac{7}{8}$  x 84 $\frac{13}{16}$  in.

GIFT OF MRS. F. F. PRENTISS

No. 32

Acc. No. 44.88



FOUNTAIN OF LIFE

Spanish, early 16th century

Oil on panel. 73 x 45½ in.

R. T. MILLER, JR. FUND

No. 33

Acc. No. 52.13



MOUNTAIN LANDSCAPE

Joos de Momper, 1564-1635. Flemish

Oil on panel. 19¾ x 36½ in.

R. T. MILLER, JR. FUND

No. 34

Acc. No. 48.321



MINERVA OR BELLONA

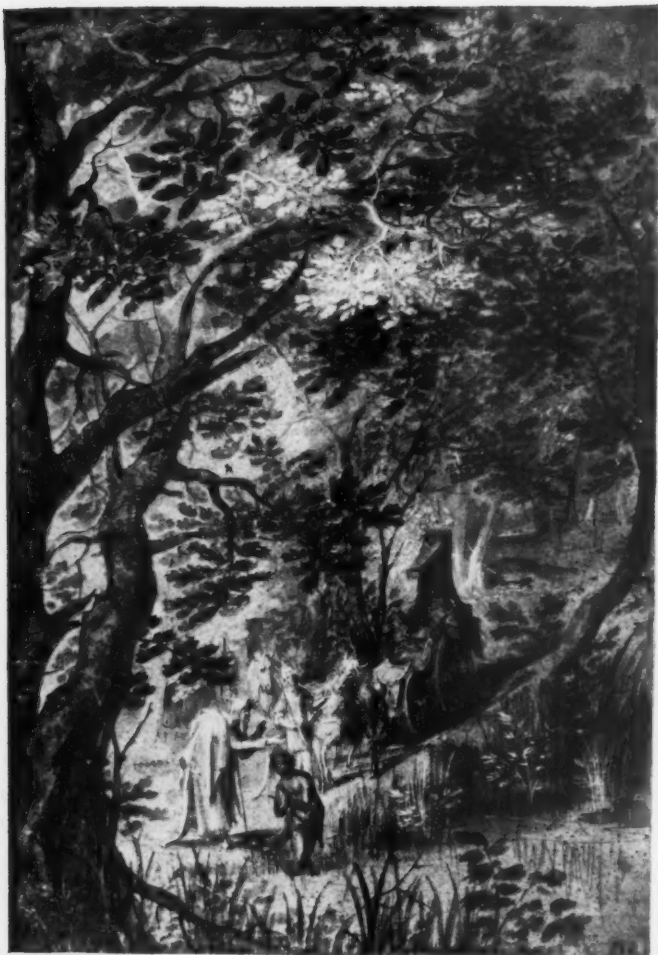
Tiziano Aspetti (attr. to), 1565-1607. Italian

Gilt bronze. 10½ in. high

R. T. MILLER, JR. FUND

No. 35

Acc. No. 48.92



ST. PHILIP BAPTIZING THE ETHIOPIAN EUNUCH

David Vinckeboons, 1576-1629. Netherlandish

Pen and wash drawing, heightened with blue and white. 10 $\frac{3}{4}$  x 7 $\frac{3}{8}$  in. No. 36

FRIENDS OF ART FUND

Acc. No. 50.124





PORTRAIT OF A MAN

Anthony van Dyck, 1599-1641. Flemish, 1615/16

Oil on panel. 29 x 24¼ in.

R. T. MILLER, JR. FUND

No. 37

Acc. No. 44.28



LANDSCAPE

Paul Brill, 1554-1626. Flemish, dated 1623

Oil on panel. 27 $\frac{3}{4}$  x 40 $\frac{3}{8}$  in.

No. 38

FRIENDS OF ART, A. A. HEALY, R. T. MILLER, JR., AND C. F. OLNEY FUNDS Acc. No. 53.257



SAINT SEBASTIAN

Hendrick Terbrugghen, 1588-1629. Dutch, dated 1625

Oil on canvas. 58 $\frac{9}{16}$  x 46 $\frac{7}{8}$  in.

R. T. MILLER, JR. FUND

No. 39

Acc. No. 53.256



DAUGHTERS OF CECROPS FINDING THE INFANT ERICHTHONIUS

Peter Paul Rubens, 1577-1640. Flemish, ca. 1633

Oil on canvas. 43¼ x 40½ in.

R. T. MILLER, JR. FUND

No. 40

Acc. No. 44.96



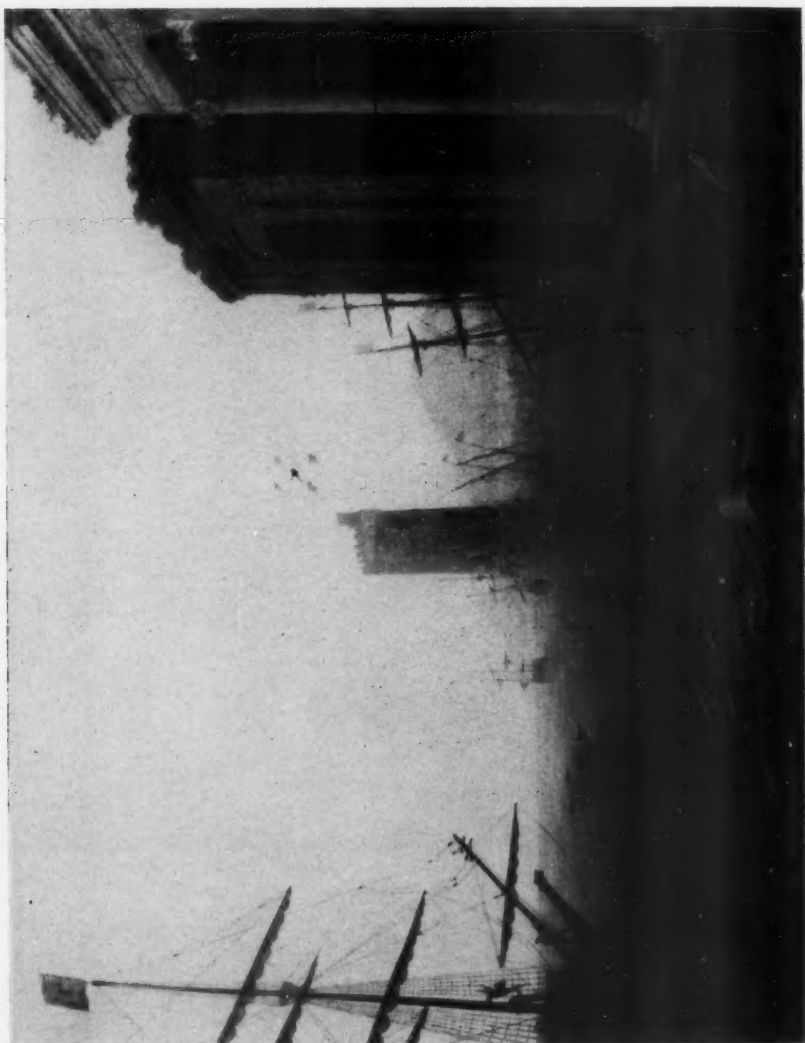
HEAD OF A MAN

Peter Paul Rubens, 1577-1640. Flemish  
Red chalk, heightened with white. 8 x 6½ in.

R. T. MILLER, JR. FUND

No. 41

Acc. No. 43.229



SEA PORT OF OSTIA

Claude Lorrain, 1600-1682. French

Oil on canvas. 39 $\frac{1}{2}$  x 53 in.

R. T. MILLER, JR. FUND

No. 42

Acc. No. 45.33



SHIP IN A TEMPEST

Claude Lorrain, 1600-1682. French  
Ink and wash drawing.  $7\frac{1}{16}$  x  $9\frac{7}{16}$  in.  
GIFT OF WALTER BAREISS

No. 43  
Acc. No. 53.65



LANDSCAPE

Jan van Goyen, 1596-1656. Dutch, dated 1647

Oil on panel. 18 $\frac{1}{2}$  x 27 $\frac{3}{4}$  in.

R. T. MILLER, JR. FUND

No. 44

Acc. No. 41.76





THE OLD CHURCH AT DELFT

Emanuel de Witte, 1617-1692. Dutch, dated 1655

Oil on panel. 19 $\frac{9}{16}$  x 15 $\frac{3}{4}$  in.

R. T. MILLER, JR. FUND

No. 45

Acc. No. 43.279



SAINT FRANCIS

Rembrandt van Rijn, 1606-1669. Dutch, dated 1657

Etching, 2nd state.  $7\frac{3}{16}$  x  $9\frac{3}{4}$  in.

R. T. MILLER, JR. FUND

No. 46

Acc. No. 52.31



POND IN A FOREST

Meindert Hobbema, 1638-1709. Dutch, dated 1668

Oil on panel. 23 $\frac{3}{8}$  x 33 $\frac{1}{4}$  in.

GIFT OF MRS. F. F. PRENTISS

No. 47

Acc. No. 44.52



CHRIST DRIVING THE MONEYCHANGERS FROM THE TEMPLE (study for  
fresco in Gerolomini Church, Naples)

Luca Giordano, 1632-1705. Neapolitan, ca. 1684

Oil on canvas. 38 $\frac{1}{8}$  x 47 $\frac{7}{8}$  in.

R. T. MILLER, JR. FUND

No. 48

Acc. No. 52.28



LANDSCAPE WITH WASHERWOMEN

Alessandro Magnasco, 1677(?) - 1749. Genoese

Oil on canvas. 40 $\frac{7}{8}$  x 56 $\frac{1}{2}$  in.

A. AUGUSTUS HEALY FUND

No. 49

Acc. No. 43.238



DEATH OF SAPPHIRA

Giuseppe Bazzani, ca. 1690-1769. School of Mantua

Oil on canvas.  $36\frac{1}{4} \times 55\frac{1}{8}$  in.

R. T. MILLER, JR. FUND

No. 50

Acc. No. 43.278



STILL LIFE WITH RIB OF BEEF

Jean-Baptiste Siméon Chardin, 1699-1779. French, dated 1739

Oil on canvas. 16 x 13 $\frac{1}{4}$  in.

R. T. MILLER, JR. FUND

No. 51

Acc. No. 45.32



THEODORE JACOBSEN

William Hogarth, 1697-1764. English, dated 1742

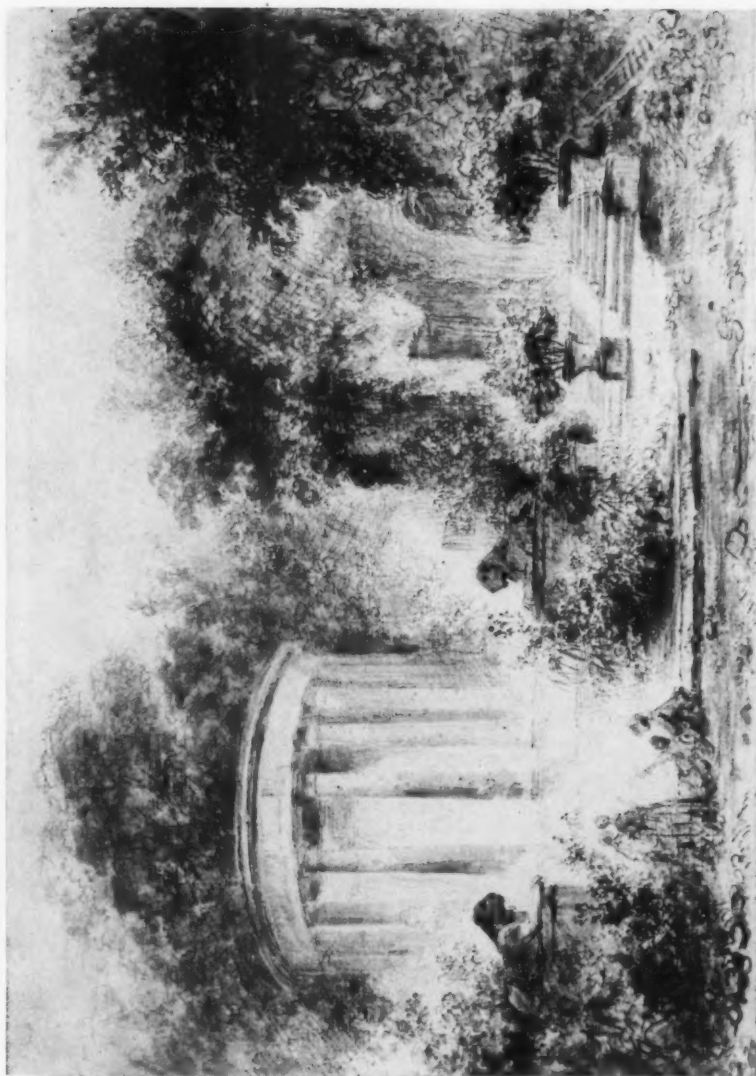
Oil on canvas. 35 $\frac{5}{8}$  x 27 $\frac{7}{8}$  in.

R. T. MILLER, JR. FUND

No. 52

Acc. No. 42.127





VIEW OF A PARK

Jean-Honoré Fragonard, 1732-1806. French

Pencil or crayon and watercolor on white paper.  $10\frac{13}{16} \times 15\frac{9}{16}$  in.

R. T. MILLER, JR. FUND

No. 53

Acc. No. 51.17



GENERAL KOSCIUSKO

Benjamin West, 1738-1820. American, dated 1797

Oil on panel.  $12\frac{5}{16} \times 17\frac{5}{16}$  in.

R. T. MILLER, JR. FUND

No. 54

Acc. No. 46.46



MADAME THIERS

Jean Auguste Dominique Ingres, 1780-1867. French, dated 1834

Pencil drawing on white paper. 11¼ x 8¾ in.

R. T. MILLER, JR. FUND

No. 55

Acc. No. 48.27



MRS. STEVENS

J. Bradley. American, ca. 1832

Oil on canvas. 34 x 27 in.

CHARLES F. OLNEY FUND

No. 56

Acc. No. 44.176



SALOME WITH HEAD OF ST. JOHN THE BAPTIST (sketch for spandrel  
in library, Palais Bourbon, Paris)

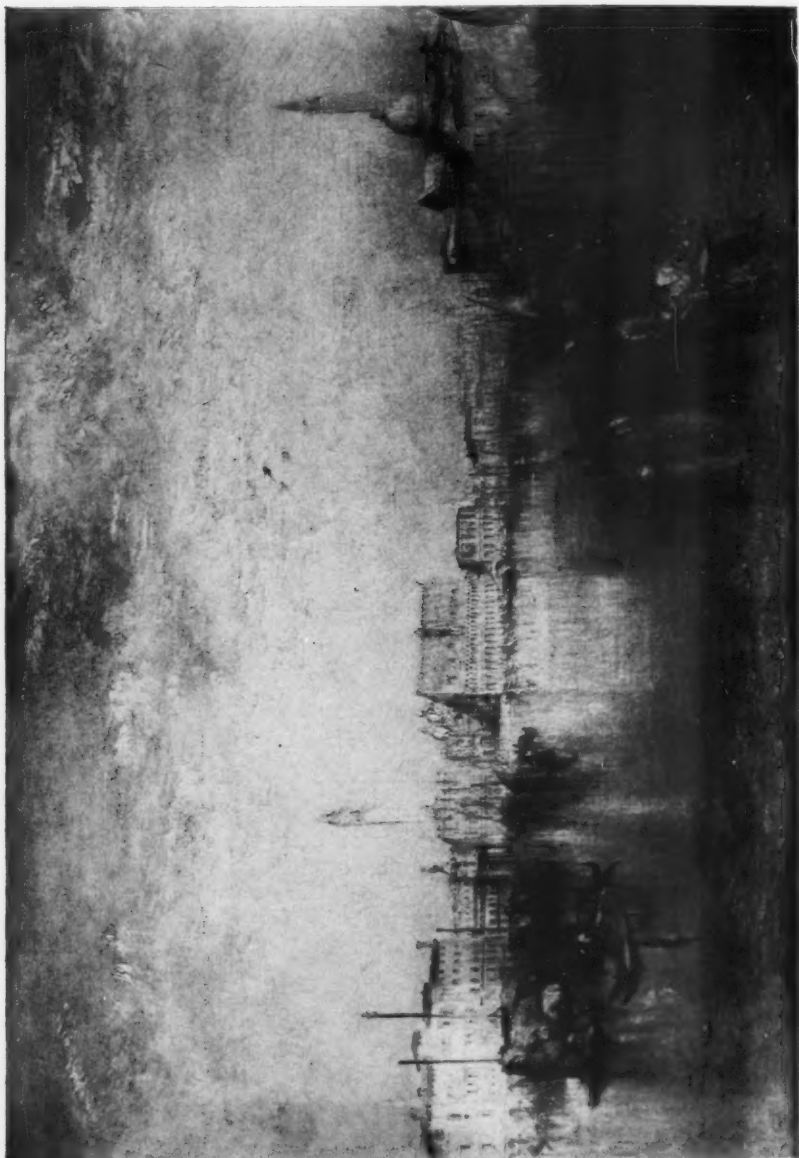
Eugène Delacroix, 1798-1863. French, 1838-1847

Oil on canvas. 13 x 16½ in.

R. T. MILLER, JR. FUND

No. 57

Acc. No. 43.224



VIEW OF VENICE

Joseph Mallord William Turner, 1775-1851. English, 1841

Oil on canvas. 25 x 36 $\frac{1}{2}$  in.

GIFT OF MRS. F. F. PRENTISS

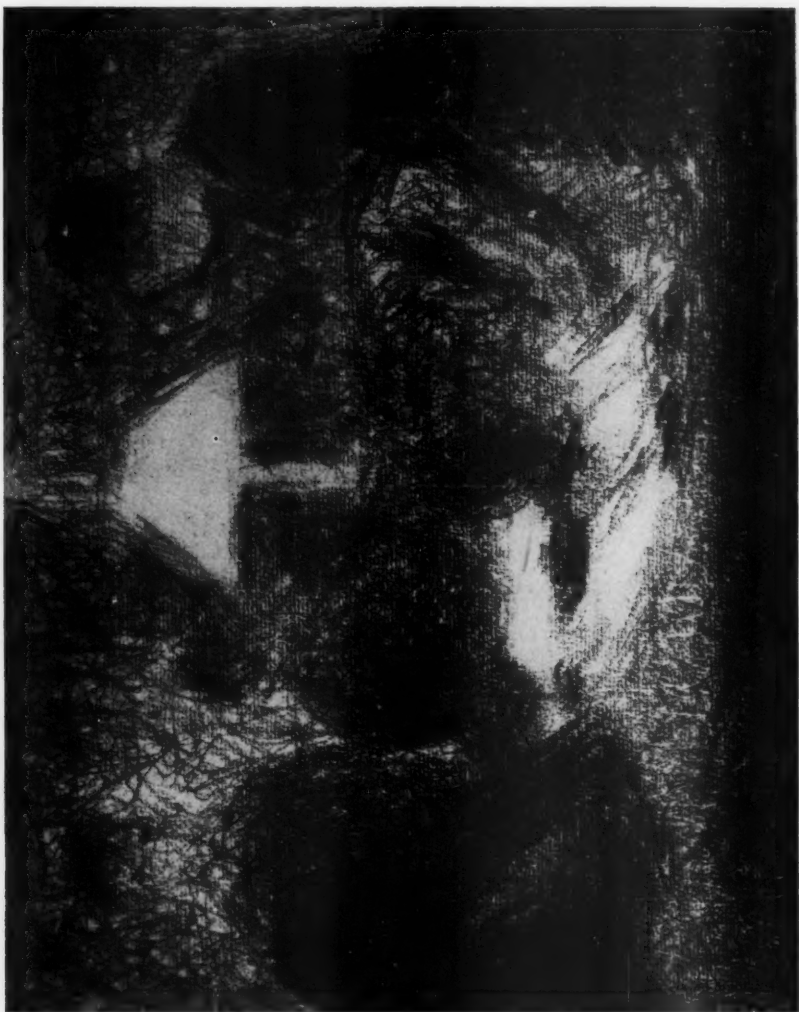
No. 58

Acc. No. 44.54



GARDEN OF THE PRINCESS, LOUVRE  
Claude Monet, 1840-1926. French, 1866  
Oil on canvas.  $36\frac{1}{8} \times 24\frac{3}{8}$  in.  
R. T. MILLER, JR. FUND

No. 59  
Acc. No. 48.296



UNDER THE LAMP

Georges Seurat, 1859-1891. French, 1882/1883

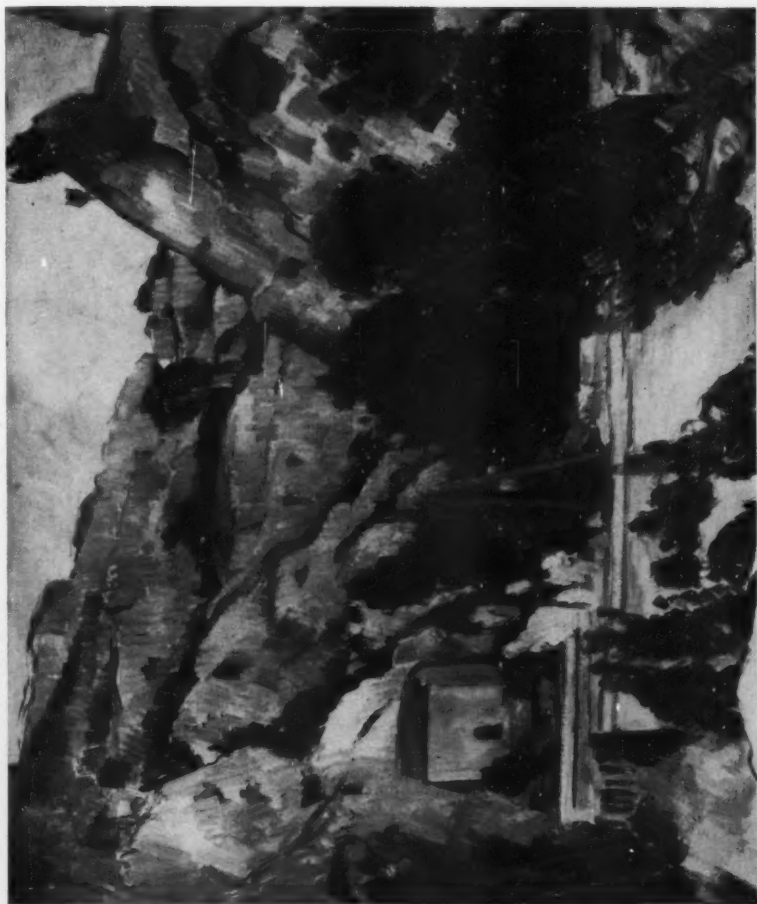
Charcoal drawing on white paper. 9¼ x 12 in.

R. T. MILLER, JR. FUND

No. 60

Acc. No. 48.11





VIADUCT AT L'ESTAQUE

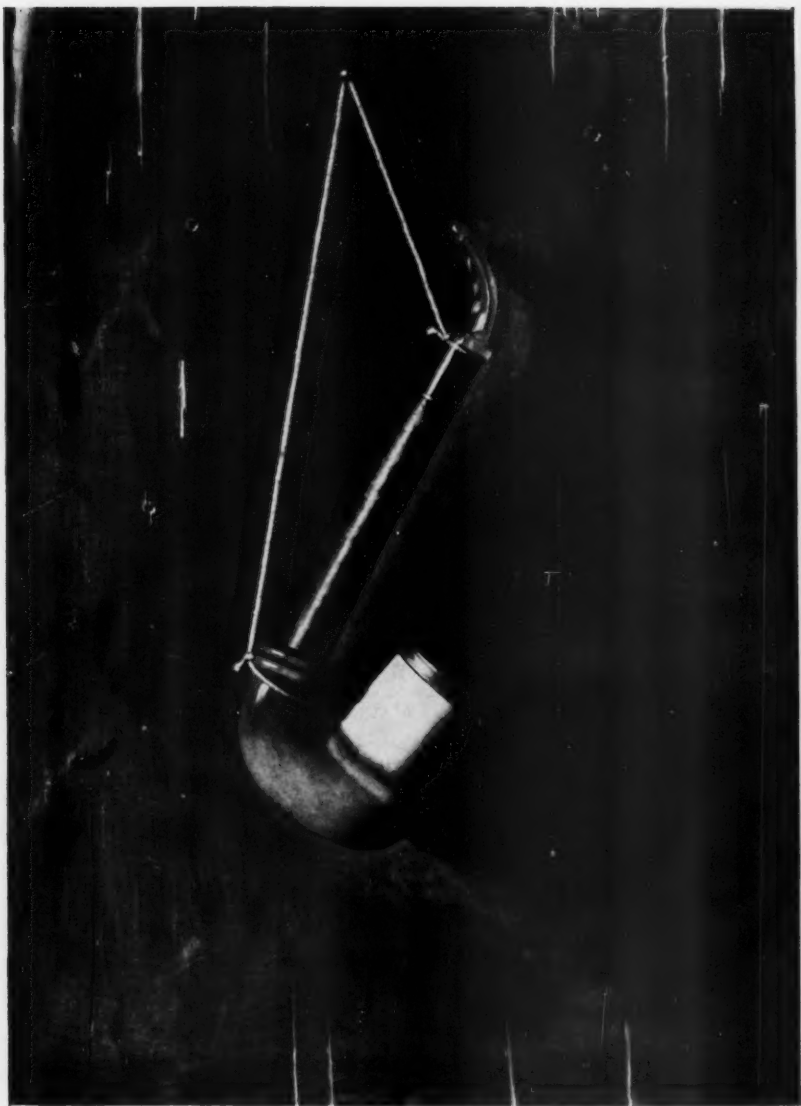
Paul Cézanne, 1839-1906. French, 1882-1885

Oil on canvas. 17¾ x 21½ in.

R. T. MILLER, JR. AND MRS. F. F. PRENTISS FUNDS

No. 61

Acc. No. 50.3



STILL LIFE WITH MEERSCHAUM PIPE

William M. Harnett, 1848-1892. American, dated 1886

Oil on canvas. 17 $\frac{3}{8}$  x 12 $\frac{3}{4}$  in.

CHARLES F. OLNEY FUND

No. 62

Acc. No. 45.31



THE RETURN OF THE FISHERMAN

Henri Edmond Cross, 1856-1910. French

Oil on canvas. 26 x 37 in.

GIFT OF MR. NATE B. SPINGOLD

No. 63

Acc. No. 53.271



DANCERS

Edgar Degas, 1834-1917. French, ca. 1900  
Charcoal drawing on tan paper. 28 x 19½ in.  
FRIENDS OF ART FUND

No. 64  
Acc. No. 40.46



THE ARTIST'S GARDEN AT CAGNES

Pierre Auguste Renoir, 1841-1919. French, ca. 1905

Oil on canvas.  $11\frac{1}{2} \times 17\frac{3}{8}$  in.

A. AUGUSTUS HEALY FUND

No. 65

Acc. No. 42.119



WOMAN WITH A FAN

Pablo Picasso, 1881—. Spanish, ca. 1905

Ink drawing on tan paper. 12 $\frac{3}{8}$  x 8 $\frac{3}{8}$  in.

CHARLES F. OLNEY FUND

No. 66

Acc. No. 49.80



CHAINED ACTION. STUDY FOR THE BLANQUI MONUMENT

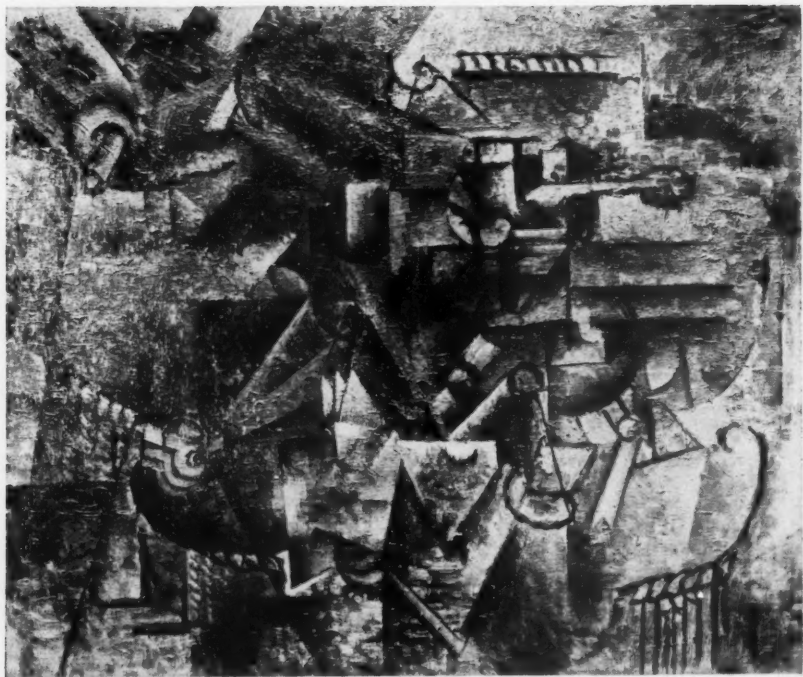
Aristide Maillol, 1861-1944. French, ca. 1906

Bronze. 12½ in. high

R. T. MILLER, JR. FUND

No. 67

Acc. No. 50.4



GLASS OF ABSINTHE

Pablo Picasso, 1881— . Spanish, 1911

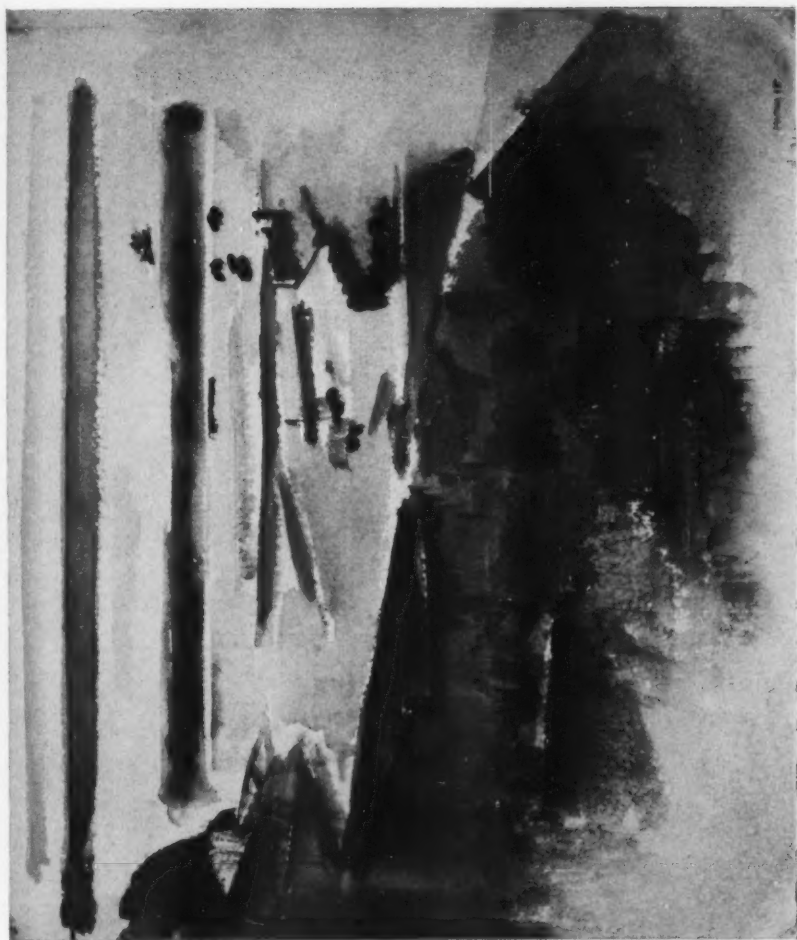
Oil on canvas. 15½ x 18¼ in.

Mrs. F. F. PRENTISS FUND

No. 68

Acc. No. 47.36





SMALL POINT, MAINE, No. 7

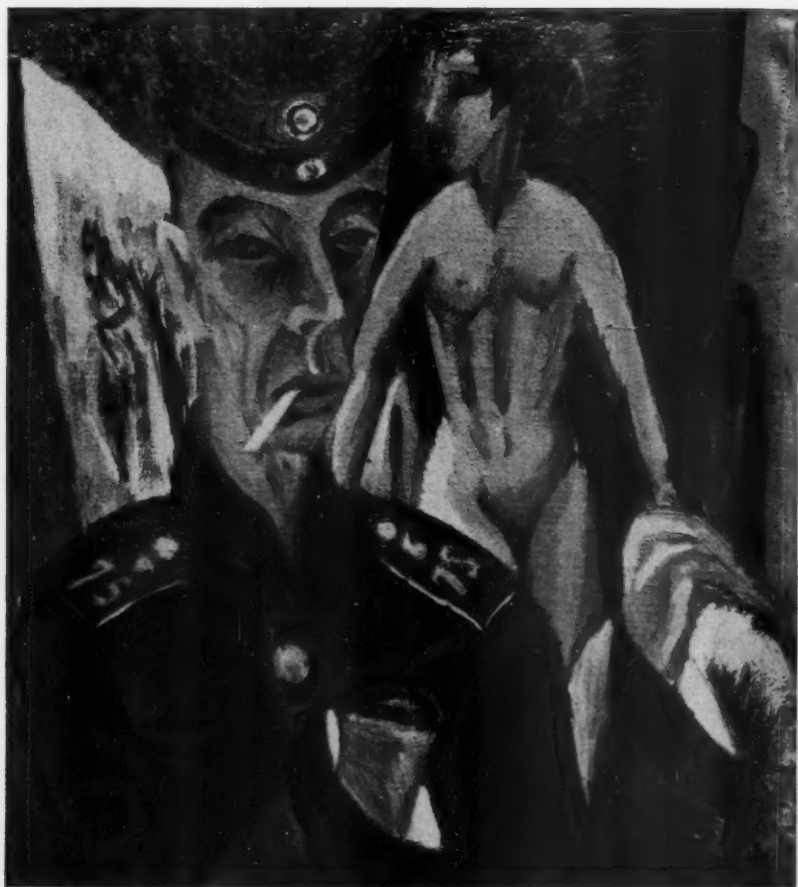
John Marin, 1870-1953. American, dated 1915

Watercolor. 14 x 16½ in.

FRIENDS OF ART FUND

No. 69

Acc. No. 44.170



SELF PORTRAIT AS A SOLDIER

Ernst Ludwig Kirchner, 1880-1938. German, 1915

Oil on canvas. 27¼ x 24 in.

CHARLES F. OLNEY FUND

No. 70

Acc. No. 50.29



NOCTURNE, GETHSEMANE

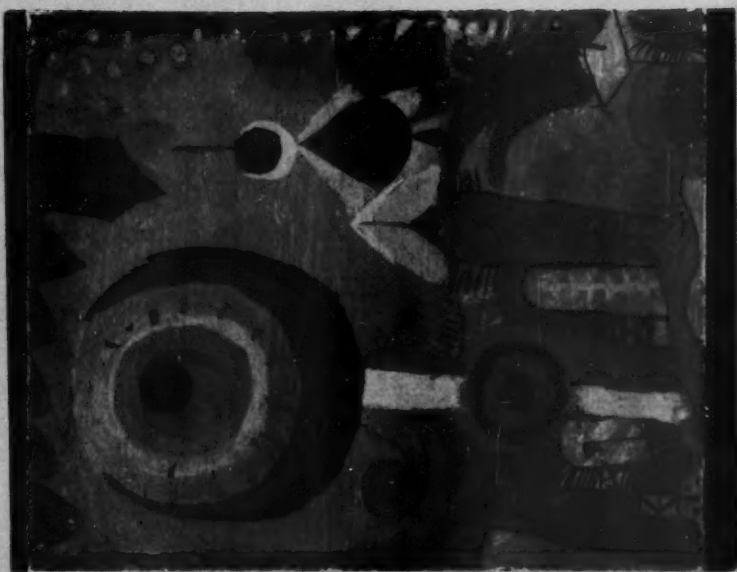
Georges Rouault, 1871-. French, 1915/1939

Oil on canvas. 17½ x 23½ in.

R. T. MILLER, JR. FUND

No. 71

Acc. No. 41.48



FLOWER GARDENS IN TAORA

Paul Klee, 1879-1940. Swiss, dated 1918

Gouache. 7 $\frac{1}{8}$  x 10 $\frac{3}{4}$  in.

FRIENDS OF ART FUND

No. 72

Acc. No. 53.222



MARCHESA CASATI

Jacob Epstein, 1880-. American, English School, 1918

Bronze. 8¾ x 11¾ in.

FRIENDS OF ART FUND

No. 73

Acc. No. 50.10



SELF PORTRAIT

Käthe Kollwitz, 1867-1945. German, dated 1924  
Charcoal drawing on white paper.  $23\frac{13}{16} \times 18\frac{13}{16}$  in.  
R. T. MILLER, JR. FUND

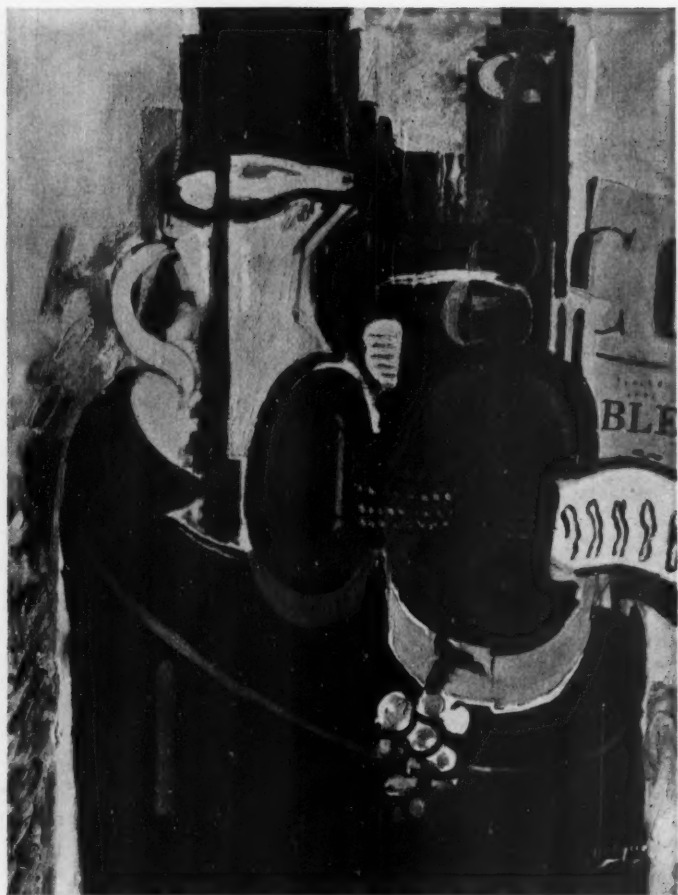
No. 74  
Acc. No. 44.169



DIE PAUKENORGEL

Paul Klee, 1879-1940. Swiss, 1930  
Oil on paper board. 12 $\frac{3}{8}$  x 16 $\frac{1}{16}$  in.  
R. T. MILLER, JR. FUND

No. 75  
Acc. No. 44.21



**BLUE GUITAR**

Georges Braque, 1882—. French, 1943.

Oil on canvas. 29 x 21 in.

R. T. MILLER, JR. FUND

No. 76

Acc. No. 48.297





THE PLOUGH AND THE SONG

Arshile Gorky, 1904-1948. American, dated 1947

Oil on canvas. 50 $\frac{3}{4}$  x 62 $\frac{3}{4}$  in.

R. T. MILLER, JR. FUND

No. 77

Acc. No. 52.16

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## MUSEUM HOURS

Monday through Friday  
1:30 - 4:30, 7:00 - 9:00 P. M.  
Saturday 2:00 - 4:00 P. M.  
Sunday 2:00 - 6:00 P. M.



## MEMBERSHIP INFORMATION

### OBERLIN FRIENDS OF ART

#### *Privileges of membership: All members will receive*

A copy of each issue of the *Bulletin*

A copy of each color reproduction published of objects belonging to the Museum

Invitations to all private receptions and previews at the Museum

Announcements of all special exhibitions, Baldwin public lectures and other major events sponsored by the Museum

A discount on annual subscription to *Art News*

A standing invitation to hear lectures given in courses by members of this department when there is adequate space, and at the discretion of the instructor

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*Sustaining Members* contribute \$10 - \$100 annually

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*The adequate maintenance of the Museum and the development of its collections are dependent upon the assistance of its friends. We invite anyone interested in the Allen Memorial Art Museum of Oberlin College to contribute to its growth by becoming a Friend of Art under one of the foregoing groups. All gifts are deductible from income tax.*

